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ABSTRACT

The attitudes of secondary school headteachers, art teachers, and art pupils toward art education were examined, with particular focus on the factors that play an important role in the performance of pupils in the "O" level art examinations ("O" level refers to ordinary school certificate). A multiple-choice questionnaire was distributed to 140 subjects from 15 randomly selected secondary schools in both urban and rural areas of Uganda. Analysis of responses revealed that school headteachers did not always have a positive attitude toward art education, and their attitudes influenced their way of providing for the subject in the schools, making it difficult for teachers and pupils to have the proper art materials, equipment, and other facilities. A pervasive attitude among art teachers appeared to be that "foreign" art was superior to "local" and it was concluded that this attitude weakened their effectiveness in helping pupils to observe their own surroundings clearly and with an eye for the artistic potential of their immediate world. A lack of progressive teaching methods in the teaching exhibited by the art teachers was identified as a weakness springing from their training, reinforced by poor economic conditions and low professional commitment. Recommendations are made for improving the training of art teachers and administrators. Copies of the questionnaire are appended. (JD)

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FRANCIS MUSANGO:

FACTORS THAT INFLUENCE THE PERFORMANCE OF PUPILS AT "O" - LEVEL ART EXAMINATIONS IN UGANDA

1982

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FACTORS THAT INFLUENCE THE PERFROMANCE OF PUPILS AT "O" - LEVEL ART EXAMINATIONS IN UGANDA

By

FRANCIS MUSANGO (GANTAMU) F.R.S.A.

SUBMITTED TO THE FACULTY OF EDUCATION OF THE UNIVERSITY OF NAIROBI IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE POST GRADUATE DIPLOMA IN CURRICULUM DEVELOPMENT

UNIVERSITY OF NAIROBI

1982

I hereby declare that the
work presented in this dissertation
has not been presented for a
diploma in any other univeristy

Francis Musango

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ABSTRACT

The factors that influence the performance of the pupils in the 'O' Level Art Examinations in Uganda

The main purpose of this dissertation is to examine the attitudes of the Secondary School Headteachers, secondary school art teachers and secondary school art pupils towards art Education. The factors that play an important role in the performance of the pupils in the 'O' Level art examinations are examined.

In order to accomplish this task, a study of the backgroun to the problem was undertaken. The relevant literature to back-up the background information was studied. It is the that the researcher went into the field for a few randomly selected secondary schools in Uganda with multiple questio naires to 20 secondary school headmasters, 20 secondary Art teachers and 100 secondary school Art Pupils of senio 4, 5 and 6. There was a pretest study whose purpose was remedial in terms of problems concerning the validity and suitability of questionnaires, language, administration and scoring analysis.

The responses got from the three questionnaire forms of th empirical study were analysed using the non-parametric method of Chi - square test, and the descriptive methods o statistics and percentages.

The conclusions arrived at were that secondary school headteachers do not always have the right attitudes to art Education and this influences their way of providing for the subject in the schools making it difficult for the Art teachers and the Art pupils to have the proper art materials, equipment and other facilties throughout the year.

It has also been found that the lack of progressive methods in teaching exhibited by the Art teachers is a weakness that springs from their training and is reinforced by the economic conditions and lack of professional commitment among the secondary school art teachers. This makes it very hard for the art pupils to be properly taught and prepared to meet the challenges of the 'O' level Art examinations.

The significance of this study is that its findings may lead to recommendations of 'O' level art programmes that may produce better taught pupils. The results of this work may lead the powers that be to institute Re-fresher courses for the art teachers at secondary school level. It may also help the Ministry of Education to pay great attention to information seminars and circulars to secondary school headteachers on their attitude to Art Education.

CHAPTER 1

STATEMENT OF THE PROBLEM

A. Introduction

There are now 164 out of a total of 244 Grant Aided and recognized private secondary schools in Uganda offering Art Education as one of the subjects on the curriculum. In Uganda, the secondary school section or "Ordinary level" section ranges from senior one to senior four and the upper secondary school or A-Level section comprises five and senior six. In the schools offering Art Education, the subject is compulsory for all pupils in senior one and senior two. However, in seniors three and four, the pupils are free to select Art Education as one of the subjects they have to study. The pupils who take Art Education up to senior four sit for the art papers in the "O" level examinations. The number of art education lessons per week depends chiefly on the staff teaching, accommodation, and facilities available. However, seniors one and two are normally allocated two lessons of 45 minutes each per class per week; seniors three and four, are allocated three periods of 45 minutes each per class per week; and seniors five and six have eight lessons of 45 minutes each per class per week.

Of the 164 secondary schools offering Art Education. the majority are purely Government Grant-Aided schools. The Ministry of Education meets most of the recurrent expenditure including salaries of staff. The Ministry of Education through the Teaching Service Commission also appoints teachers to these schools. In most cases, the Ministry of Education appoints qualified teachers trained at Makerere University, the National Teachers College, Kyambogo, or other

Universities and Colleges abroad. Each "O"* level Government and Government Grant-Aided secondary school would normally engage two Art Education teachers, using an art room between them. The average "A"* level secondary school employs three to four Art Education teachers. There are six urban double session secondary schools, each with a student population exceeding 2,000. These require more than four art teachers each.

In the Government and Government Grant-Aided schools, 75% of the recurrent expenditure of the Art Education department is the responsibility of the Ministry of Education. For every student studying Art Education, the Ministry of Education budgets 150/- Uganda shillings per year. For example, Old Kampala secondary school with 1973 pupils taking Art Education from senior one to senior six, gets a grant of 1973 x 150= 295,950/=Ug.s per year. Masaka Secondary school with 2,004 pupils studying Art Education gets a grant of 300,600/= Ug. Shs per year to run its Art Education department. In additi to the Ministry's contribution, the Board of Governors o every Government and Government Grant aided secondary school is always advised to set aside one per cent of th revenue collected from school-fees for the running of the Art Education department in its respective school.

* "O" level refers to ordinary school certificate.
* "A" level refers to advanced certificate of Education.

There are 40 private secondary schools in Uganda which offer Art Education. These schools were founded by either Missionary socities or in some cases by individuals. Thirty-five of these schools, offer Art Education and present pupils for the "O" level examinations. The rest teach art education up to senior three. In these schools, the money to run the Art Education departments is either part of the school fees collected directly from students or it is a special fee set by the Board of Governors of each school to be paid by each student of art Education.

In both the public and private secondary school sectors, art education is properly catered for financially. Moreover the Ministry of Education imports a quantity of art materials. These materials are sold to the schools at fairly resonable prices. A lot of art materials can be found also on the open market. These are more costly than those supplied from Government sources. All this goes to underline the fact that the Uganda Government as well as parents are conscious of the vital role art education should play in the career prospects of the youth after leaving school. Government and the public are also aware of the important part art education plays in the character formation of the individual.

In spite of all the concerted effort, there is increasing evidence to show that performance in Art examination at the "O" level is becoming poorer since I976. It is also evident that fewer students are opting to take Art Education as a subject for the "O" level examinations each year. This situation worries art educationists and the Ministry of Education who put in so much to support the subject. The concern is clearly expressed by some Art Educators particularly with regard to the training of Art Teachers in Uganda.

Bruce Kent then a Senior Lecturer in the Faculty of Education said in 1963:

> "It would be a terrible thing if through the narrowness of our conception of training, we were to produce hundreds of crafts teachers and Art teachers, unobservant, uncritical, uninspired, capable only of repeating what they had learned in college and of passing on to children isolated skills and ideas long since deplored in other countries. We see a real danger of the rapid spread of a mass bad taste"[1]

What Kent was complaining of seems to have come true in Uganda if we look at the performance of pupils and the art works they produce. Students' art works show isolated ski and undigested ideas. The work of art do not hold togeth and this leads to poor results in the examinations. Kent noticed a trend of ineffectiveness among Art teachers at secondary level teaching. This is what parents, the Ministry of Education, and art educators as a whole in Uganda are worried about. The trend of unobservant art pupils and of the uncritical and unobservant teachers is picked up by Elimo Njau in his writings about the seconda rary school art teachers in Uganda. He says:

> "The generaltendency in most schools has been to focus the pupils' eyes on things abroad and as a result many school children do not care to look down to appreciate the colour of the soil beneath their feet. They despise their local art and crafts and call them 'primitive', crude and backward. Most children are made to think that all imported things are progressive and good while all else is backward. Many of them respect art only as a foreign skill that is sometimes useful in passing the Cambridge School Certificate".[2]

This is a heavy indictment on art education in Uganda. It is important that art educators look into the reasons for such a trend.

In a similar vein, the Chief Inspector of Schools, Ministry of Education, in a minute to the Inspector of schools Art and Crafts said in 1974:

> "I would particularly like to see us do more than painting which most schools are doing now. We should include pottery, basketry, sculpture etc. We should also begin to introduce to the youngsters the Graphic design and Fabric design. My experience at my former school, Busoga College, Mwiri, tells me that art and crafts in Uganda schools means painting and perhaps a little bit of clay work".[3]

Art in most schools in Uganda means painting with powder colours imported from abroad. One of the reasons for this is the type of Examinations which affects the teaching. Most papers are done in painting or drawing, so the teachers place their emphasis on painting and drawing regardless of the needs and potentialities of the pupils in the class. It is no wonder that this type of exercise in Art does not interest pupils much and without motivation the pupils cannot possibly do well.

Makerere University Faculty of Education, realising the needs of the country stopped offering some art courses. The B. Ed. in Art was one of those degrees shelved because it did not meet the requirements of the art teacher they wanted to produce for Uganda.

> "The main weakness of the course was that the graduates were very weak in content and could not teach art up to senior four. The course was abandoned in 1971 after producing less than IO graduates".[4]

The National Art Panel is made up of members from the School of Fine Art. The Faculty of Education of Makerere University, Lecturers from the National Teachers College, Kyambogo, representatives from The National Examination Board, teachers from "O" and "A" level secondary schools, the art inspector from the Ministry of Education and a specialist from the National Curriculum Development Centre. The Panel has since 1972 expressed concern at the results of the "O" level Art exams. In the Minutes of their deliberations we read:

(b) "Concern was expressed at the very variable quality of the National Teachers College Art teacher output some of the panel members had experienced and observed the teacher trainees for over a period of three years.

(c) Another cause of concern was the Academic weakness of the product of the school of fine art".

These minutes were made in 1972. In 1977 the National Art Panel came to the following conclusions:

(d) "A lot of the poor performance in the examinations at "O" level is due to the negative attitude of the art teachers and their lack of proper training at some stage of their becoming artists.

6. That the students at the lower secondary level tend to have negative attitudes to art due to the poor professional approaches of teachers. They do not mark students' work. The attitude of some administrators in the schools is also negative towards art. Teachers of art do not take trouble to show to students the relationship between art and the other subjects in the curriculum. And quite often the art teachers are not creative and so the students take on the same attitudes".[6]

From what has been seen so far one is led to conclude that:

(a) There is need to examine and review the secondary school art teachers' performance in class and the performance of the secondary school art candidates in their performance at "O" level Art examinations.

(b) That the performance of the secondary school art teachers and the performance of the pupils at "O" level art examinations has been unsatisfactory.

In order to disprove or confirm the conclusion reached above, an empirical study is necessary. To accomplish this task, Chapter III and IV form the empirical side of the study.

B. The Art Syllabus

The syllabus for the teaching of art education in secondary schools in Uganda is based on the examination syllabus of the Uganda National Examinations Board. This examination syllabus was adopted with the inclusion of one more paper from the examination syllabus of the defunct East African Examination Council of which Uganda was a member. Consequently the examination syllabus has eight papers as compared to the seven papers of the original examination syllabus of the Cambridge Syndicate from which the East African Examination Council's art syllabus had been adopted. A description of each of the eight examination papers is provided below:

PAPER I. Drawing or Painting from Still Life:

In this paper candidates are required to draw or paint the objects set. These objects are either natural or man made. The main aim of this paper is to find out if the candidates can show appreciation and analysis of form, structure, colour and pattern.

There are two alternatives for Paper 1:

(i) In alternative (A) the student is expected to draw or paint a set of objects with the back-ground as part of the painting or drawing;

(ii) In alternative (B) the student is expected to draw or paint the set of objects without the background.

PAPER 2. Drawing or Painting from Nature:

This paper requires candidates to study plant, animal and insect life. In the alternative (A) candidates are required to show their appreciation and understanding of organic growth by drawing or painting. In alternative (B) candidates are required to show evidence of direct study from nature through painting or drawing, while in the alternative (C) the students are required to use a magnifying lens to study natural forms and interprete these in paint or drawing, paying much attention to details in the structures seen.

PAPER 3. Drawing or Painting from a Living Person

The paper offers two alternatives. In alternative (A) the candidates study and paint the whole human body paying attention to the pose the model has taken and the general anatomy of the human structure. In alternative (B) the candidates are required to draw and paint the portrait of a model paying attention to the resemblance of the poser in their drawing or painting.

PAPER 4. Original Imaginative Composition in Colour

As indicated in the title of the paper, this examination must be done in colour. The candidates have to show creativity in their work. In addition, they have to show that they understand the nature of forms, colour, texture and line.

PAPER 5. CRAFT A

Paper 5 calls for technical skills. The object of this paper is to test the ability of candidates to design and carry out some graphic process.

PAPER 6. CRAFT B

This is course work in crafts. The candidates are required to pay attention to the qualities of materials and their limitations and also attend to the finish. The candidates have to show that the materials finally produced are usable.

PAPER 7. History of Art or Critical Essay:

This paper has five sections:

(a) Greek and Roman Art;
(b) The Italian Renaissance;
(c) The Seventeenth Century in Holland;
(d) The Nineteenth Century in France; and
(e) West and Central Africa.

In this paper the candidates are required to show knowledge of the relationship between the different visual arts.

PAPER 8. Course Work:

This paper is restricted to school candidates. Candidates must submit six examples of both two and three dimensional work carried out during their examination year. The work must be set out in exhibition. Candidates are required to show craftsmanship relevant to the art branches selected. They must show ability to understand and utilize the materials beyond the traditionally accepted conventions. Candidates must also show their ability to apply knowledge of elements of forms and principles of design to the crafts.

The National Art Panel emphasizes the need for candidates to understand the structures of forms thoroughly, and to translate those structures into paint forms, line, tone/shed. The panel and the Inspectorate, have stressed the necessity for teachers of art to make a teaching syllabus of Art Education for each of their schools. In spite of this, when the Inspectorate asked for the teaching art syllabuses from schools, many teachers, especially those from the urban schools, reproduced the art examination syllabus. The Inspectors of schools going around in 1981, reported the prevalent practice of art education teachers using the examination syllabus for teaching purposes. It is thought that the teachers of art education do this in order to drill their students to pass the "O" level art examinations. Unfortunately, however, the results in art have become poorer every year. Tables 1 - IV indicate this trend of poor results and decreasing number of candidates sitting for the art examinations at "O" level. The figures in these tables were obtained from the published yearly returns of the Uganda National Examination Board.

TABLES 1

NUMBER OF SCHOOLS PRESENTING CANDIDATES
FOR "O" LEVEL ART EXAMINATION

Year	1976	1977	1978	1979	1980	1981
Urban schools	37	37	40	39	36	28
Rural schools	113	130	114	110	122	136
Grand Totals	150	167	154	149	158	164

Note: Taken from the Statistical Publications
Uganda National Examinations Board
1976 - 1981

Table 1 gives the number of schools which presented candidates for the "O" level art examinations of the Uganda National Examinations Board from 1976 to 1981. In this table, the Urban schools show a drop in the numbers of schools which offered candidates for the "O" level art examinations, while there is a small increase in the numbers of schools which presented candidates for the same examinations from the rural secondary school in 1981.

TABLE II

NUMBER OF CANDIDATES WHO PASSED PER GRADE IN THE "O" LEVEL ART EXAMINATIONS PER YEAR

Grade	1976	1977	1978	1979	1980	1981
1	34	58	50	47	29	24
2	47	61	60	77	68	82
3	281	414	405	434	326	396
4	229	285	291	256	210	259
5	352	449	506	329	381	441
6	864	1266	1314	934	1002	1062
7	852	953	958	1126	1082	1087
8	901	883	931	392	883	753
9	1004	1100	1205	819	820	486
Totals	4564	5469	5720	4411	4811	4590

Note: Taken from the Statistics Publications
Uganda National Examinations Board 1976-1981

The grades as indicated in the above table range from excellent to failure: Grades 1 and 2 indicate Distinctions 3 - 6 credits, 7 - 8 indicate passes and 9 is failure.

If the number of candidates sitting the examination is large, the sample being tested is normal and if the examination is properly set and marked, the diagrammatic representation of frequency distribution of the candidates through the grades would put the greatest number of them around the centre and taper off to the excellent and the failure points. The distribution would show a normal frequency curve which represents approximately the distribution of random ability among the candidates. This would mean that in the table 11 most of the candidates should be between grades 5 and 6 per year. But as shown, this is not so. Every year in the table, there is a swing towards the lower grades. From the figures in the table it would mean that from 1976 to 1981, Uganda had candidates who were below average in art ability or that the examinations in art were not well marked or not well set or a combination of two or all of them.

Yet it is a fact that the same setters of the examinations in art of the previous years, were the ones selected to set those of 1976-1981. It is also a fact that the majority of the examiners of earlier periods marked the examinations in Art Education of 1976-1981. The average drop out of examiners is 2 out of 25 markers per year. It is also true that Uganda takes barely 15% of its primary school leavers into the secondary school system. These are selected nationally on merit.

TABLE III

THE % OF CANDIDATES SCORING AT VARIOUS GRADES (1-9) IN 'O'-LEVEL ART EXAMINATIONS FROM URBAN AND RURAL SECONDARY SCHOOL

Grade	1976		1977		1978		1979		1980		1981	
	Types of school %		Types of school %		Types of school %		Types of school %		Types of school %		Types of school %	
	urban	rural	urban	rural	urban	rural	urban	rural	urban	rural	urban	rural
1-2	0.8	1.7	0.4	1.7	0.2	1.7	0.4	2.4	0.09	1.9	0.2	2.1
3-6	7	32.2	10.5	33.7	9.8	34.2	9.8	34.4	6.7	33.2	8.5	35.1
7-8	8.2	30.2	14.3	19.2	14.7	18.3	19.2	15.2	15.8	25.2	13.7	26.4
9	5.9	14	13.8	6.4	13.2	7.9	13.5	5.1	12.6	4.5	5.5	4.6

Note: Taken from Statistics Publications of the Uganda National Examinations Board 1976 - 1981

TABLE IV

THE NUMBER OF CANDIDATES SCORING AT VARIOUS GRADES (1-9) IN O-LEVEL ART EXAMINATIONS FROM URBAN AND RURAL SECONDARY SCHOOLS

Grades	1976		1977		1978		1979		1980		1981	
	Types of school & urban	rural	Types of school & urban	rural	Types of school & urban	rural	Types of school & urban	rural	Types of school & urban	rural	Types of school & urban	rural
1-2	4	77	20	99	9	101	17	107	13	84	9	98
3-6	320	1468	572	1842	560	1956	432	1518	331	1598	411	1747
7-8	375	1378	788	1048	855	1034	849	669	758	1207	631	1209
9	268	734	754	346	756	449	594	225	603	217	251	235
Totals	967	3657	2134	3335	2180	3540	1892	2419	1705	3106	1301	3289

Note: Taken from the Statistics Publications of the Uganda National Examinations Board 1976 - 1981

Table 111 and table IV have to be read together to get a clear picture of the performance of candidates in art education examinations at "O" level. The figures in these two tables point to a problem in the performance ofurban secondary school candidates. The performance of the rural secondary schools' candidates in the "O" level art education examinations is better than that of the urban secondary schools' candidates. In 1976 for instance it can be seen that out of a total of 967 in the urban secondary schools, only 4 got distinction and 268 candidates failed. While in the rural secondary schools where there were 3,657 candidates 77 got distinction and 734 failed. In 1981 the urban secondary schools had a total of 1,301 candidates, only 9 candidates got distinction, 251 failed, the rural secondary schools had 3,289 candidates of which 98 got distinction and 235 failed. There is a great improvement in the performance of the rural candidates while the performance of the urban schools leaves alot to be desired.

What had been discussed so far in this chapter, has brought to light some of the problems relating to the pupils' performance in the "O" level art education examinations. For example, it has been discovered that the in-puts are much greater than the quality of performance in the art education examinations at "O" level. The trend no doubt is a cause of concern to parents, teachers and the Ministry of Education. It is clear from the data supplied that the performance of the pupils in the "O" level art education examinations leaves a lot to be desired. Some factors responsible for the trend have been suggested.

Solutions to these must be found if the trend is going to be arrested. The solutions can best be found through objective research into the factors at play.

The objectives of the Study

The purpose of this study is to:

(i) investigate the causes of the downward trend of art education examination results for the "O" level candidates from 1976-1981 in urban and rural secondary schools;

(ii) identify the major factors which influence the performance of the students at "O" level art education examinations in urban and rural secondary schools;

(iii) suggest the necessary action to be taken in order to reverse the trend.

CHAPTER 11

Design of the Study

At the time of the research, all the secondary schools in Uganda were in session. It was the second term of the school year - from the end of April to 27th August, 1982. This made it possible for the researcher to contact the headmasters, art teachers and students in the secondary schools.

4. The Sample:

The sample that was used in the research was of two kinds;

(i) the sample for the pre-test study; and
(ii) the sample for the final study.

(i) The Pre-test study sample was randomly selected from fifteen Kampala secondary schools. The sample comprised of three head-teachers, three art teachers and twenty pupils doing art in seniors four and senior six (10 from each).

TABLE V

PRE-TEST STUDY SAMPLE TAKEN FROM KAMPALA SEC. SCHOOL

Types of people	Numbers
Head teachers	3
Art teachers	3
Senior 4 pupils	10
Senior 6 pupils	10
Grand Total	26

The sample for the pre-test study was taken from Kampala secondary schools in order to facilitate the try out of the research instruments. The results from the pre-study helped the researcher to modify the questionnaires for the final study in case there were any problems raised by the respondents on the clarity, etc., of the questionnaires.

(ii) The Final study sample involved 140 subjects,

TABLE VI

Final Study Sample

Types of Schools	Head-teachers	Art teachers	Pupil	Totals
Urban	4	4	50	58
Rural	16	16	50	82
Grand Total	20	20	100	140

Population randomly selected from the Secondary Schools throughout Uganda 1982

was made of:

(i) 20 secondary school head teachers. Four of these were from urban secondary schools and 16 were from rural secondary schools.

(iii) There were also 100 pupils who did art education in seniors four and six. Fifty of these were from the urban secondary schools and the other fifty from the rural secondary schools.

The sample of 140 subjects was selected by means of simple random sampling method. There are two bodies that independently compile the list of the existing secondary schools in Uganda every year. These are: The Ministry of Education and the Uganda National Examinations Board. The lists for the Ministry of Education are kept by the offices of the Chief Inspector of Schools and that of the Chief Education Officer, while that of the Uganda National Examinations Board is kept by the statistics department. The researcher consulted these lists to make the final comprehensive list of all the secondary schools in Uganda. It was this list that was used for random sampling by assigning random numbers to the rural and the urban secondary schools.

Since there are 136 rural secondary schools that take art education, the numbers which were assigned ranged from 01 to 136. With regard to the 28 urban secondary schools that take art education the numbers used ranged from 01 to 28. After assigning these numbers to the schools, the researcher used the random table numbers to select the sample needed for the study.

B. Research Instruments

When developing the research instruments, a multiple choice questionnaire technique was selected because it was easier to analyse, compute and interprete. This technique allows for a bit of subjectivity and yet carries a lot of objectivity in expressing ones attitudes. The questionnaires which were selected reflected a process based measure, since the research dealt with the effectiveness of the art teachers' performance, the head-teachers' attitudes to art education and their performance in the "O" level art examinations.

The types of questionnaires that were complied by the investigator were to be used to study the performance of the art teachers and how their performance in the teaching process at the secondary school level affected the "O" level pupils' performance in the art education examinations.

The Performance and Process

Objectives:

Educational innovators, pin point the type of questions one ought to have when constructing questionnaires that are to measure effectiveness of performance. Their suggestions were made use of by the researcher, for they suggest the behavioural objectives and the instructional dimensions of organization. The ranking system by John F.Agard has been studied and modified to fit this research. The modification is mainly in the lay out and the language used.

The question form of the questionnaire was removed as much as possible, because the researcher's experience in filling in questionnaires has shown that, that form is inappropriate. Guide lines were introduced in almost all the questionnaires to facilitate proper answering and checking on the statements and answers so as to eliminate possible confusion particularly of ticking the wrong statement.

The questionnaire used by Helen Parkhurst in "What Kind of Art Teachers do Children Like Best?" has been studied together with suggested items to be included in the pupils' questionnaire. Here her question format has been found lacking; it is annoying, rather personal, and hardly objective at all. The ideas in the questions were adopted. The technique of having a batch of questionnaires referring to the same topic in one box was found useful. The researcher took the advice by Crow (1965) and made sure that when formulating the rating questionnaires extreme subjectivity brought in by reference to personalities was curtailed. The questions were composed in such a way that they did not refer to persons, rather they referred to subjects non- personified, e.g. methods, lessons, materials, discussions,etc.

Types of questionnaire used:

(i) The single side entry questionnaires: In this type of questionnaires entry is registered on one side of the questionnaire only.

(ii) The rank type of questionnaire was also used as stated above. A teacher was faced with items of similar nature, say disciplinary problems, and he had to indicate the degree of acuteness of all the items presented in that questionnaire ranging from 1 to 6. Here No. 1 is of the highest and No. 6 is of the lowest intensity.

(iii) The researcher also developed some descriptive type of questions. Here the subject interviewed was not restricted. The respondent was free to express himself and fill in information which could not be obtained by ticking.

The Questionnaire for the Heads of the Secondary Schools in Uganda (Appendix A 1);

This comprised of one section with 15 questions. The 15 questions were classified according to whether:

(i) the head teachers encouraged art education in their secondary schools or not;

(ii) the art teachers were effective in their teaching or not;

(iii) the art pupils put in the effort necessary in the study of art education or not.

The Art Teachers Questionnaire (A 2):

(i) qualifications of the secondary school art education teachers;

(ii) methods most commonly used in teaching art education;

(iii) attitudes of art education teachers towards their subjects;

(iv) status and image of art education teachers in schools;

(v) relationships of art education teachers with the pupils, with the administration, and with the community.

The pupils' questionnaire (A 3):

The questionnaire was made up of 15 questions. These were designed to find out whether or not the:

(i) methods the art teachers used motivated pupils to study art education;

(ii) pupils of art education paid attention to the study of the subject;

(iii) the administration played its part in promoting the teaching of the subject.

In the questionnaires, the researcher adopted the technique of phrasing statements which referred to a given topic. In those statements, the respondent was required to tick the appropriate items that applied to him.

C. Administration of the Questionnaires

The researcher endeavoured to personally deliver the questionnaire forms to the respondents; where he could not, he used an assistant to deliver the questionnare forms to the head teachers of the selected secondary schools. Before the researcher went to the schools, he contacted the head teachers or deputy head teachers by telephone or letter; and where an assistant was used, the head teachers and the heads of the art departments were briefed by the researcher on how to fill in the forms sent to them. All the questionnaire forms for the pupils were given detailed explanation about the way the pupils were to answer the questionnaires. Emphasis was laid on informality in the atmosphere when pupils were filling in the forms. The forms had an anonymous character, the participants were free to express themselves without inhibitions.

The forms were left in the schools for a week after which, the researcher or his assistant collected them. When collected, they were deposited in the researchers' office in the Ministry of Education, Kampala. When all the questionnaire forms were in, the investigator and his three trained assistants did the frequency counts. The information was compiled on analysis sheets. Care was taken to ensure that all forms were checked in as they were received.

The forms from the urban secondary schools were separated from those of the rural secondary school. This was made easy by an identification mark which had been put on the forms before sending them out. The analysis of the results began only after all the questionnaire forms were returned.

CHAPTER III

Analysis and Results of DATA

There were 140 Respondents. The reaction of the respondents was extremely encouraging as there was a 100% Returns.

Table VII

Questionnaire forms sent to Headteachers, Teachers and Pupils.

Type	Teachers	Head-Teachers	Art Pupils S.IV & S.VI
Urban	4	4	50
Rural	16	16	50
Totals	20	20	100

Questionnaire forms filled in and returned to researcher

Types	Teachers	Head-Teachers	Art Pupils	Sub-Tot
Urban	4	4	50	58
Rural	16	16	50	82
Gr.tot.	20	20	100	140

Computing the results:

When the questionnaire forms were all collected, the analyis of data started. For the single side entry and the rank type questionnaires frequency counts of the accurance of the responses were made on the broad sheet. With regard to the descriptive type of questionnaires, the frequency counts were carefully made to ensure that the percentages of these descriptive questionnaire Tables were not added up as one subject could make as many suggestions as he liked and so the totals would go over the mark of 100:

Taking a Hypothetical example as given below in the table, the frequency counts of the single entry questionnaires and the rank type questionnaire frequency counts were made and computed thus: e.g. the hypothetical students questionnaire "Art Lessons are interesting" would be computed as in Table VIII.

TABLE VIII

PUPILS QUESTIONNAIRE 1

Quest. 1	Always	Often	Sometimes	Never
Totals	10	60	30	20
%	8	50	25	17

Table XXXI

Art Teachers' Choice of Art Education

Rural

Q6	Yes	No
Totals	13	3
%	81	19

Urban

Q6	Yes	No
Totals	4	0
%	100	0

For the majority 100% of the urban secondary schools art teachers and 81% of the rural secondary schools art teachers, art was their subject of first choice, while 19% of the rural secondary schools art teachers, art was not their first choice.

Table XXXII

Art Teachers' Choice of Teaching as a Career

Rural

Q7	Yes	No
Totals	13	3
%	81	19

Urban

Q7	Yes	No
Totals	3	1
%	75	25

The majority 81% of the art teachers of the rural secondary schools and 75% of the urban secondary schools had teaching as their first career but 25% of the urban secondary art teachers and 19% of the rural secondary schools art teachers did not have teaching as their preference.

The percentage was calculated as follows:
There are 120 respondents. In cell "Always" we have 10 respondents so: $\frac{10 \times 100}{120} = 8.3$, corrected to the nearest whole number it comes to 8%. Similary the percentages in all the other cells were calculated. This way, all the frequency counts of all the questionnaires from all the forms for each category of schools were made.

(i) Chi-squire Test $(X)^2$ was used in this dissertation so as to find out if the differences that were seen in the figures, in the tables of the two categories of secondary schools were due to chance or because of the small population selected or they were found to be due to the characteristics of each group. If they were found to be due to the characteristics of each group of schools then such differences would have statistical significance. To carry out the Chi- squire test the basic computation equation used:

$$x^2 = \frac{(\text{Observed frequencies} - \text{Expected})^2}{\text{Expected frequencies}}$$

This means that if we use the figures in the following table we would come to the computation that follows:

---

* All percentages will be corrected to the nearest whole number in the tables.

Urban Secondary Schools

Q.5	Good	Average	Poor
	0	12	1
%	0	92	8

Rural Secondary Schools

Q.5	Good	Average	Poor
Totals	0	10	21
%	0	32	68

The table for the expected frequencies calculations springing from table IX would look thus:-

TABLE X

Q. 5	Good	Average	Poor	Sub-total
Rural Secondary Schools	(a) 0	(b) 10	(c) 21	31
Urban Secondary Schools	(d) 0	(e) 12	(f) 1	13
Colum Sub-Totals	0	22	22	44

With the figures in Table X one calculates the expected frequencies for (c) Table X will be $\frac{21 \times 31}{44}$ which is the same as Total of column at bottom in the very last cell of the right-hand corner . The table X computed will come to this.

TABLE XI

O	15.5	15.5	31
O	6.5	6.5	13
O	22	22	44

When you continue to get the Chi-square Test results you come to this $(O-O)^2 + \frac{(IO-15.5)^2}{15.5} + \frac{(21-15.5)^2}{15.5} + \frac{(12-6.5)^2}{6.5}$

$\frac{(1-6.5)^2}{6.5.} = 13.2$ with 2 df.

In this case 2df means 2 degrees of freedom. After the claculations carried out, one then looks in the $(x)^2$ table to find the table values with 2 degrees of freedom at O.5 level of significance, which in this case is 6.0. The calculated value which is 13.2 is much higher than the table value of 6.0 Thismeans that the differences between the urban and the rural schools is not by chance but by the very characteristics of one school being urban and the other rural. So then one concludes that these differences are due to the environment and the educational experiences pertaining in each type of school, and so generalizations can be made to the whole group of urban or rural Art Teachers etc, as the Case may be.

In this chaper the main aim will be to find out the factors that influence the performance of the pupils ar O-level in the art examination. The research looks at two types of schools, the urban and the rural secondary school and in these two types of schools, the research examines the performance and attitudes of the headmasters art teachers and the students.

Results of investigation of Head Teachers' attitudes of the art teachers.

There were 20 heads of secondary schools in Uganda who participated in this final study. From the head teachers it was necessary to find out how they rate the art teachers performance in class.

According to the head teachers rating of the art teacher lesson preparation, the performance was satisfactory. A good proportion of the art teachers in the urban secondary schools prepare their lessons well but there is also a fairy big proportion which is average in lesson preparation and another group which does not prepare their lessons at all. The preparation of lessons of all the art teachers in the rural secondary schools is adequate. While with the art teachers of the urban secondary schools, 50% prepare their lessons; 25% of these urban art teachers are just average in lesson preparation and 25% are poor in lesson preparation.

Table XII

Head Teachers' attitude to
Art Teachers preparation of lesson

Rural

Q1	Ade quate	Aver age	Poor
Tots	16	0	0
%	100	0	0

Urban

Q1	Ade quate	Aver age	Poor
Tots	1	1	2
%	25	25	50

All the art teachers in the rural secondary schools are good at lesson preparation, only 25%* of the art teachers in the urban secondary schools prepare their lessons adequately, the rest are average or poor in lesson preparation.

N.B. The calculated value of (x^2) came to 13.7 at 0.5 level significance 2df. The table value is 1.39.

Table XIII

Head Teachers' Relashionship with Art Teachers

Rural

Q2	Good	Average	Poor
Tots.	12	4	0
%	76	24	0

Urban

Q2	Good	Average	Poor
Tots	4	0	0
%	100	0	0

*All percentages are corrected to the nearest whole number throughout the statements of Results (Chapter III).

The majority of the art teachers in the rural and urban schools in this study are rated as having good working relationship with the administration. There are no art teachers who are poor in this regard, 76% of the rural art teachers and 100% of the urban art teachers have healthy working relationship with the administration. The calculated value of (x^2) came to 1.3 at 0.5 level of singnificance 2df. The Table value is 1.39.

Table XIV

Head Teacher attitudes to Art Teachers' Punctuality

	Rural				Urban		
Q3	Good	Average	Poor	Q3	Good	Average	Poor
Totals	7	0	6	Totals	4	0	0
%	54	0	46	%	100	0	0

With regard to punctuality, the majority of the art teachers in the rural and the urban secondary schools are satisfactory. 81% of the rural art teachers and 100% of the urban teachers are punctual but in the rural area 19% of the art teachers are not punctual. The calculated value of (x^2) came to 2.4 at 0.5 level of significance 2df. The table value is 1.39*7.

Table XIV

Head teachers attitude to Art Teachers' integrity

	Rural				Urban		
Q.4	Good	Average	Poor	Q.4	Good	average	Poor
Totals	17	0	3	Totals	2	0	2
%	81	0	19	%	50	P	50

The calculated value of (x^2) came to 2 at 0.5 level of significance 2df. The table value is 1.39.

The majority of the art teachers, (81%) in the rural secondary schools and (75%) of the urban art teachers are reliable but 19% of the rural art teachers and 25% of the urban art teachers are not.

Table XVI

Head Teachers' attitudes toward art

Rural Secondary Schools Art

Q5	Often	sometimes	Never
Totals	0	3	13
%	0	19	81

Urban Secondary Schools Art

Q5	Often	sometimes	Never
Tots	0	2	2
%	0	50	50

The majority of the head teachers in the rural secondary schools (81%) and 50% of the head teachers in the urban secondary schools do not consider art messy but 19% of the head teachers in the rural secondary schools and 50% of the urban head teachers think art is messy. The calculated value of (x^2) came to 1.7 at 0.5 level of significance, 2df. The table value is 1.39.

Table XVII

Head Teachers Attitudes to Art Students

Q6	Always	Some	Never
Tots	0	3	13
%	0	19	81

	Q6	Always	Some times	Never
Tots		0	1	3
%		0	25	75

The majority of the Head teachers (81%) in the rural secondary schools and (75%) in the urban secondary school find art students easy to handle. But 25% of the urban headteachers and 19% of the rural head teachers find them difficult.

The majority of the head-teachers (75%) in the urban schools and (62%) in the rural school confirm that art contributes to the development of the school sometimes. Of the urban head-teachers (25%) and (38%) of the rural head teachers consider art as a contributing factor to the development of their school at all times.

Tables XIX

Attitude of the Head-teachers towards the money spent on art education

Rural

Q9	Always	Some times	Never
Tots	13	3	0
%	81	19	0

Urban

Q9	Always	Some times	Never
Tots	4	0	0
%	100	0	0

The majority (81%) of the rural head teachers always think that money used for art education is sometimes well used. For the urban head-teachers 100% of them think that money is always properly used.

Table XXI

Attitude of the head-teachers towards art as a contributing factor to the well being of the school and the community.

Rural

Q10	Always	Some times	Never
Tots	6	10	0
%	38	62	0

Urban

Q10	Always	Some times	Never
Totals	1	0	3
%	25	0	75

Table XVIII

Head Teachers attitude . to Art Education

As a vital subject in the Curriculum

Rural

Q7	Always	some times	Never
Tots	10	6	0
%	62	38	0

Urban

Q7	Always	some times	Never
Tots	1	0	3
%	25	0	75

The majority of the head-teachers in the rural secondary school,62%,consider art education vital in the curriculum while 38% think that it is so only sometimes. The majority of the urban head teachers (75%) think that art education is not vital; 25% of them think that art education is necessary in the education of their pupils. The calculated value of (x^2) came to 12.1 at 0.5 level of significance,2df. The table value is 1.39.

Table XIX

Attitude of the Head teachers towards art as a factor that contributes to the development of the school.

Rural

Q8	Always	Some times	Never
Tots	6	10	0
%	38	62	0

Urban

Q8	Always	Some times	Never
Tots	1	3	0
%	25	75	0

The rural secondary school head-teachers who thought that art contributed to the well being of the school and community were 38% and 62% thought that it did sometimes. Among the urban head-teachers 25% found that art always contributed to the well being of the school and the community but the majority of them, 75% did not consider art as a factor that contributed to the well being of the school or the community. The calculated value of (x^2) came to 14.6 at 0.5 level of significance 2df. The table value is 1.39.

Table XXII

The Periods assigned to Art Education by Head-teachers in the schools.

Rural

Q11	Two periods	Three periods	Four periods	Four periods
Tots	4	6	6	0
%	24	38	38	0

Urban

Q11	Two periods	Three periods	Four periods	Four periods
Tots.	0	4	0	0
%	0	100	0	0

All the urban schools assign 3 periods to art education in senior 4, in the rural schools 24% of the schools assign 2 periods to art, 38% assign 3 periods and 38% of them give 4 periods per week to Art Education.

Table XXIII

Sources from which the head-teachers get the money to run the art departments

Rural

Q12	Ministry only	Special fee	Board of Governors
Tots.	16	0	4
%	100	0	25

Urban

Q12	Ministry only	Special fee	Board of Governors
Tots	4	0	4
%	100	0	100

N.B. These % should not be added together as one school may get contributions from different sources.

In the rural and urban areas all the schools get money from the Ministry of Education to run the art departments in their schools, 25% of the rural secondary schools from the Board of Governors using schools fees while in the urban secondary schools all the schools get money from the Board of Governors as well.

Table XXIV

The attitude of the Head-teachers as to the contribution of Art Education to the future of their pupils.

Rural

Q13	Always	Some	None
Tots	3	13	0
%	19	81	0

Urban

Q13	Always	Some	None
Tots	1	3	0
%	25	75	0

All the head-teachers think that art education will be useful for their pupils generally in the future while the majority of them think that it will be useful always for some of their pupils only. 19% of the rural head-teachers and 25% of the urban head-teachers think that it will be useful to all the pupils. 81% of the rural head-teachers and 75% of the urban head-teachers think that Art Education will be useful to only some of their pupils.

Table XXV

A- Level Schools offering Art Education

Rural

Q 14	Yes	No
Totals	10	6
%	63	37

Urban

Q 14	Yes	No
Totals	3	1
%	75	25

In the rural area 63% of the secondary schools with A-Level and 75% of the urban secondary schools with A-level have art as one of the subjects the students can take in their subject combinations. 37% of the rural secondary schools with 25% of the urban secondary schools with A-level do not offer art as a subject in their school.

81% of the rural secondary schools art teachers and 25% of the uban secondary schools art teachers have got the B.A. in Fine Art; 25% of the urban secondary schools art teachers have got the B.A. and Dip. Ed. while 25% of the urban secondary schools art teachers and 19% of the rural secondary schools art teachers have got M.Ed. (with Art as the main subject).

Table XXVII

Professional Qualification of the Art Teachers

Q2	a	b	c	d	e
Totals	6	6	4		0
%	38	38		24	0

Q2	a	b	c	d	e
Totals	3	1	0	0	0
%	75	25	0	0	0

As to professional qualification, 38% of the rural secondary schools art teachers and 75% of the urban secondary schools, art teachers and 25% of the urban secondary schools art teachers have got the postgraduate diploma in Education while 24% of the rural secondary schools art teachers have the B.Ed. Art degree.

Table XXIX

The Art Teachers' choice of Schools for Employment.

Rural

Q3	1 chose the school	1 did not choose the school.
Tots	13	3
%	81	19

Urban

Q3	1 chose the school	1 did not choose the school.
Tots	2	2
%	50	50

Of the rural art teachers 81% and of the urban art teachers 50% selected the schools they are teaching in; 19% of the rural secondary schools art teachers and 50% of the urban secondary schools art teachers were posted by the Ministry of Education against their choice. The calculated value of (x^2) came to 1.7 at 0.5 level of significance 2df. Table value is 1.39.

Table XXX

The Teachers desire to transfer from one school to another

Rural

Q4	Yes	Uncertain	No
Tots	1	3	12
%	6	19	75

Urban

Q4	Yes	Uncertain	No
Tots	1	0	3
%	25	0	75

The majority of the art teachers (75%) of the urban secondary schools art teachers and (75%) of the rural secondary schools art teachers did not want to transfer from the schools they were teaching in at the time. But 25%, of the teachers in the urban schools want to transfer and 19% of the rural secondary schools art teachers were uncertain as to whether they wanted to move or not and 6% wanted to move. The calculated value (x^2) came to 1.9 at 0.5 level of significance 2df. The table value is 1.39.

Table XXXIII

The Art Teachers' desire to change from Teaching to other jobs

Rural

Q8	Yes	No
Totals	3	13
%	19	81

Urban

Q8	Yes	No
Totals	1	3
%	25	75

The majority 81% of the art teachers, of the rural secondary schools and 75% of the urban secondary schools art teachers wanted to stay in the teaching profession but 19% of the rual secondary schools art teachers and 25% of the urban secondary schools art teachers wanted to abandon teaching and do some other jobs.

Table XXXIV

The Creativity of Art Teachers

Rural

Q9	Yes	No
Totals	10	6
%	62	38

Urban

Q9	Yes	No
Totals	4	0
%	100	0

The majority 100% of the art teachers of the urban secondary schools and 62% of the rural secondary school art teachers were activiely involved in creative art on their own but 38% of the rural secondary schools art teachers were no longer involved in creative art work at all.

N.B. The calculated value of (x2) came to 2 at 0.5 level of significance. 2df, The table value is 1.39.

Table XXXV

The Aspects of Art and Demand

Rural

Q 10	a	b	c	d	e	f	g	h	i	j	k
Tots	2	2	2	1	1	0	0	2	1	2	0
%	50	50	50	25	25	0	0	50	25	50	0

URBAN

Q 10	a	b	c	d	e	f	g	h	i	j	k
Tots	9	3	3	3	3	0	0	0	0	0	0
%	56	19	19	19	19	19	0	0	0	0	0

N.B. % should not be added as one Art teacher may work in more than one branch of Art. The majority 56% of the rural secondary schools art teachers, do painting and 50% of the urban secondary schools art teachers, do painting. Among the urban art teachers 50% do sculpture, 50% ceramics, 25% weaving, 25% embroidery, 50% creative photography, 50% tie dye while among the rural secondary schools art teachers 19% do sculpture, 19% weaving, 19% music.

Table XXXVI

Number of Art Teachers Taking Part in Exhibitions

Rural

Q11	Yes	No
Totals	0	16
%	0	100

Urban

Q11	Yes	No
Totals	1	3
%	25	75

The majority of art teachers, 100% of the rural secondary schools art teachers and 75% of the urban secondary schools art teachers had not taken part of art shows. But 25% of the urban secondary schools art teachers had taken part in art exhibitions. The culculated value of (x^2) came to 4.2 at 0.5 level of significance 2df. The table values is 1.39.

Table XXXVII

Attitude of Art Teachers towards Displine in School.

Rural

Q 12	Problem	No. of teachers at the intensity point					
		1	2	3	4	5	6
%	A	0	0	0	25	0	13
	B	0	0	0	0	0	38
	C	0	13	3	0	13	
	D	0	0	0	0	13	25
	E	0	13	0	0	0	25
	F	38	12	0	0	0	0
	G H I J						

Cont./44.Urban.

Urban

Q12	Problem	No. of teachers at the intensity point					
		1	2	3	4	5	6
%	A	25	0	0	25	25	0
	B	25	0	0	0	0	50
	C	25	25	0	0	50	0
	D	25	0	0	25	0	50
	E	0	25	25	25	0	25
	F	25	25	25	0	0	25
	G	25	0	0	0	0	0
	H	0	0	25	0	0	0
	1	0	0	25	0	0	0
	J	0	0	25	0	0	0

There are 38 % of the rural secondary schools art teachers ranging from intensity 4-6 and 75% of the urban art teachers ranging from intensity 1-6 that face indiscipline in their class. With regard to school riots, 38% of the rural secondary schools art teachers find this problems of the lowest intensity while 25% of the urban secondary school art teachers find it the biggest problem and 50% find it lowest intensity; 38% of the rural secondary schools art teachers ranging from intensity 2-5 and 100% of the urban secondary schools art teachers ranging from intensity 1 to 5 find lateness to class to be a problem.

Drunkness among studnets was a problem to the teachers of art in urban secondary schools 100% have it ranging from intensity 1-6 while 38% of the rural secondary schools art teachers met this problem at intensities ranging from 5-6. Disrespect to authority: 38% of the rural secondary schools art teachers met this, while the urban secondary schools art teachers 100% met it at intensities of 2-4 and 6. Lack of materials was a problem to 38% of the rural secondary schools art teachers who found it at intensity 1 and 12% of them having it at stage 2. For the urban secondary school art teachers 100% have it ranging from intensity 1 to 3 and 6 in equal proportions; 25% of the urban secondary schools art teachers find the school administration very discouraging; 25% of the urban secondary schools art teachers found pupils' lack of motivation a problem while the other 25% find lack of interest to art among the students a problem at the intensity 3. 25% of the urban secondary schools art teachers find that lack of proper art rooms is a problem at the intensity point of 3.

Table XXVIII

Attitudes of the Art Teachers towards Indiscipline

Rural

Q13 Problem	1 %	2 %	3 %	4 %	5 %	6 %
A	25	0	25	0	25	0
B	25	0	0	0	0	0
C	25	25	0	0	0	25
D	25	25	0	0	0	25
E	0	0	0	25	0	25
F	25	25	25	0	0	50
G	0	0	0	0	0	50

Urban

Q13 Problem	1 %	2 %	3 %	4 %	5 %	6 %
A	25	0	0	0	0	25
B	0	0	0	0	0	25
C	0	13	0	0	13	0
D	0	0	0	0	13	13
E	0	0	0	0	0	25
E	39	0	0	0	0	25
G	0	0	0	0	0	0

75% of the urban secondary schools art teachers and 41% of the rural secondary schools art teachers faced classroom discipline. The rural secondary schools art teachers ranging from intensity 1, 3 and 5 while the urban secondary schools art teachers have it on 1 and 6 when it comes to school riots 50% of the rural secondary schools art teachers and 25% of the urban secondary art teachers have had to face this problem; 75%of the rural secondary schools art teachers and 26% of the urban secondary schools art teachers find that their pupils are regularly late. As to drunkness among the pupils, 75% of the rural secondary schools art teachers and 26% of the urban secondary schools art teachers met this problem; 25% of the urban secondary schools art teachers and 50% of the rural Art Teachers had to put up with disrepect for authority from their pupils.

to 38% of the rural secondary schools art teachers as well as to 75% of the urban secondary schools art teachers. The frustration at being in a position where there is no promotion was the concern of 75% of the urban secondary schools art teachers and 51% of the rural secondary schools art teachers.

Table XI

Attitude of the Art Teachers to factors affecting the methods of teaching .

Rural

	1	2	3	4	5	6
Problem	%	%	%	%	%	%
A	25	13	13	0	0	0
B	0	13	13	0	13	0
C	39	0	13	0	0	0
D	0	0	0	0	0	0
E	0	0	0	0	0	0
F	0	0	0	0	0	0

Urban

	1	2	3	4	5	6
Problem	%	%	%	%	%	%
A	75	0	25	0	0	0
B	0	25	25	0	25	0
C	25	25	25	0	25	0
D	0	0	25	25	0	0
E	0	0	0	25	0	0
F	0	0	0	0	0	0

The majority of secondary schools art teachers 75% of the urban schools and 25% of the rural secondary schools base their teaching on their own experiences. The tradition of the school had also an influence on the teachers especially on the 13% of the rural secondary schools art teachers and 25% of the urban secondary schools art teachers. The economic conditions influenced strongly 50% of the art teachers in the urban secondary schools and 39% of the rural secondary schools art teachers.

Finance and lack of materials and equipment had influenced the teaching of the art teachers in the urban areas as each problem had 25% of the teachers affected.

Table XLI

Attitude of Art Teachers to Availability of Art Materials

Rural

Q17	a	b	c	d
Totals	1	6	8	1
%	6	38	50	6

Urban

Q17	a	b	c	d
Totals	0	2	2	0
%	0	50	50	0

Only 6% of the rural secondary schools art teachers had adequate art materials. Accordingly 38% of the rural secondary schools art teachers bought the art materials by themselves. In the urban schools while none of the teachers had enough art materials to teach with 50% of them bought the materials, the remainder had their art materials bought by the head teachers and this is also true in the rural schools, 6% of the materials was bought by the bursar in the rural secondary schools.

Table XLII

Attitude of Art Teachers to Setting of Examination Objects

Rural

Q18	a	b	c	d
Tots	16	0	0	0
%	100	0	0	0

Urban

Q18	a	b	c	d
Tots	3	1	0	0
%	75	25	0	0

At all times the objects for senior 4 final Art Examinations are set by the art teachers in the rural secondary schools but in the urban secondary schools 75% of the art teachers set these objects and 25% were set by the head-teachers or supervisors of examinations.

Table XLIII

Attitude of Art Teachers to the Setting of O-Level Examinations

Rural

Q19	a	b	c	d
Tots	0	10	0	6
%	0	62	0	38

Urban

Q19	a	b	c	d
Tots	2	1	1	0
%	50	25	25	0

75% of the urban secondary schools art teachers and 62% of the rural secondary schools art teachers thought that the art examination papers are well set though 38% of the rural secondary schools art teachers and 25% of the urban secondary schools art teachers thought that the art examinations were not properly set.

Table XLIV

Art Teachers attitude to the marking of the O-Level Art Examinations

Rural

Q20	a	b	c	d
Tots	0	16	0	0
%	0	100	0	0

Urban

Q20	a	b	c	d
Tots	2	2	0	0
%	50	50	0	0

All the teachers 100% in the rural and urban secondary schools thought that the Art Examinations are well marked.

Results of investigation of Senior 4 to 6 Art Pupils Ratings of Art Education

There were 100 pupils of senior 4 to 6 who participated in the final study.

Table XLV

Attitude of the Pupils to Art Lessons

Rural

Q1	Often	Some times	Never
Tots	30	10	10
%	60	20	20

Urban

Q1	Often	Some times	Never
Tots	35	15	0
%	70	30	0

The majority 60% of the pupils in the rural secondary schools, 70% in the urban secondary schools found art lessons interesting. In the rural secondary schools however, 20% and in the urban secondary schools 30%, of the pupils found the art lessons interesting only sometimes. In the rural secondary schools, 20% of the pupils did not find the art lessons interesting at all.

N.B. The calculated value of (x^2) came to 11.1 at 0.5 level of significance 2df. The table value is 1.39.

Table XLVl

Attitude of the Pupils to Experiences gone through during the Art Lessons

Rural

Q2	Often	Some times	Never
Tots	10	37	3
%	20	74	6

Urban

Q2	Often	Some times	Never
Tots	33	13	4
%	66	26	8

The majority 66% of the art pupils in the urban secondary schools found that the classroom experiences during art lessons were useful outside the art room but only 20% of the pupils of the rural secondary schools thought so and 74% of these pupils found these experiences useful only sometimes, However 26% of the urban secondary schools found these experiences useful sometimes. 6% of the pupils of the rural secondary schools and 8% of the art pupils of the urban secondary schools did not find these experiences useful at all. The calculated value of (x^2) came to 30.7 at 0.5 level of significance 2df. The table value is 1.39.

Table XLVll

Attitude of the Art Pupils to Art Lessons Being Encouraging , Practical,& Creative

Rural

Q3	Often	Sometimes	Never
Tots.	25	22	3
%	50	44	6

Urban

Q3	Often	Sometimes	Never
Tots	40	8	2
%	80	16	4

The majority of the art pupils, 80% in the urban secondary schools and 50% of the pupils in the rural secondary schools found art lessons encouraging them to be creative, and useful at home. There were however 44% of the pupils in the rural secondary schools and 16% of the art pupils who found the art lessons encouraging them to be practical and creative outside class only sometimes. There were 6% of the pupils in the rural secondary schools and 4% of the pupils in the urban secondary schools who found that the art lessons did not encourage them to be creative and practical at all. The calculated value of (x^2) came to 10.4 at 0.5 level of significance 2df. The table value is 1.39.

Table XLVIII

Attitude of the Art Pupils
to Art as a Subject

Rural

Q4	Often	Sometimes	Never
Tots.	10	25	15
%	20	50	30

Urban

Q4	Often	Sometimes	Never
Tots	6	29	15
%	12	58	30

In the rural secondary schools and in the urban secondary schools 30% of the pupils found that art as a subject was not inconvenient. The majority of the pupils 58% in the urban secondary schools and 50% in the rural secondary schools found art inconvenient sometimes. In the rural secondary schools, 20% of the pupils and in the urban secondary schools 12% found art inconvient always.

Table XLIX

Attitude of the Art Pupils
to Art Lessons Starting on Time

Rural

Q5	Often	Sometimes	Never
Tots	23	15	12
%	46	30	24

Urban

Q5	Often	Some times	Never
Tots	28	11	11
%	56	22	22

The majority of art lessons started on time in the rural secondary schools. 46% of the pupils and 56% in urban secondary schools found their lessons started on time. There were 30% of the rural secondary schools art pupils and 22% of the urban secondary school art pupils who had their art lessons starting on time sometimes. But for 24% of the pupils in the rural secondary schools and 22% of the pupils in the urban secondary schools their lessons never started on time.

Table L

The Attitude of the Art Pupils to the Cleanliness of their Art Rooms.

Rural

Q6	Often	Sometimes	Never
Tots	7	32	11
%	14	64	22

Urban

Q6	Often	Sometimes	Never
Tots	20	24	6
%	40	48	12

The majority of the art rooms in the secondary schools were clean. In the rural secondary schools, 22% of the pupils found their art rooms clean always and 64% found their art rooms clean only sometimes although 14% of the rural art pupils had their art rooms always dirty. In the urban secondary schools, 12% of the art pupils had their art rooms always clean, 48% had their art rooms clean only sometimes and 40% of the pupils had always art rooms dirty

Table LI

The Art Pupils Attitude to the Importance of Attending Art Lessons

Rural

Q7	Often	Some times	Never
Tots	17	15	18
%	34	30	38

Urban

Q7	Often	Some times	Never
Tots	18	19	13
%	36	38	26

The majority of the students found that regular attendance at art lessons was important since 34% of the art pupils in the rural secondary schools and 36% pf the art pupils in the urban secondary schools found it difficult to follow if they missed the preceeding lesson. Of the art pupils in the rural secondary schools 30%, and 38% of the art pupils in the urban schools sometimes found the art lessons difficult if they missed the preceeding lesson. But there was 36% of the art pupils in the rural secondary schools and 26% of the art pupils in the urban secondary schools who did not find any difficulties in the art lessons even if they had missed some.

Table LII

The Art Pupils' Attitudes to Being Attentive During the Art Lessons

Rural

Q8	Often	Some times	Never
Tots	24	15	11
%	48	30	22

Urban

Q8	Often	Some times	Never
Tots	26	24	0
%	52	48	0

In the urban secondary schools 52%of the art pupils and in the rural secondary schools 48% of the art pupils found their classes always attentive during the art lessons. There are 30% of the art pupils in the urban secondary schools who found their classes attentive only sometimes. In the rural secondary schools, there were 22% of the art pupils who thought their classes were never attentive during the art lessons. The calculated value of (x^2) came to 13.5 at 0.5 level of siginificance 2df. The table value is 1.39.

Table LIII

The Art Pupils Attitude to the use of Art Materials of One's Choice

Rural

Q9	Often	Some times	Never
Tots	18	18	14
%	36	36	28

Urban

Q9	Often	Some times	Never
Tots	19	19	12
%	38	38	24

In the rural secondary schools 36%,and 38% of the art pupils in the urban secondary schools were allowed to use art materials of their choice. This number in both types of schools was allowed to use art materials of their choice sometimes but there were 28% of the art pupils in the rural secondary schools and 24% of the art pupils in the urban secondary schools who were never given a chance to use art materials of their choice.

Table LIV

Variety of Art Materials in Use in the Secondary Schools

Rural

Q10	1-2	3-6	7-10	10+
Tots	4	19	18	9
%	8	38	36	18

Urban

Q10	1-2	3-6	7- 10	10+
Tots	4	18	12	16
%	8	36	24	32

There were 8% of the art pupils in the rural as well as in the urban secondary schools who used 1 to 2 types of materials; 38% of the art pupils in the rural secondary schools and 36% in the urban secondary schools used 3 to 6 types of art materials; 36% of the art pupils in the rural secondary schools and 24% of the art pupils in the urban secondary schools used 7-10 different types of art materials; 18% of the pupils in the rural secondary schools and 32% of the art pupils in the urban secondary schools used more than 10 different types of art materials.

Table LV

Attitude of Art Pupils to Knowledge gained During Art Education

Rural

Q11	Yes	No
Tots	49	1
%	98	2

Urban

Q11	Yes	No
Tots	46	4
%	92	8

The majority of art pupils, 98% in the rural secondary schools and 92% in the urban secondary schools felt that art experiences and knowledge would be useful in future. But 2% of the rural secondary schools art pupils and 8% of urban secondary schools art pupils felt that art experiences and knowledge would not be useful to them in future. The calculated value of (x^2) came to 2.7 at 0.5 level of singificance 2df. The table value is 1.39.

Table LVI

Attitudes of Art Pupils to the Setting of Objects for Art Examinations

Rural

Q12	Yes	No
Tots	34	16
%	68	32

Urban

Q12	Yes	No
Tots	23	27
%	46	54

While a great number of the art pupils, 68% in the rural secondary schools and 46% in the urban secondary schools found that the art objects for the O-Level examinations were set in a motivating way, 32% of the pupils in the rural secondary schools and 54% in the urban secondary schools found these objects not set in a motivating. The calculated value of (x^2) came to 4.9 at 0.5 level of significance 2df. The table value 1.39.

Table LVII

Attitudes of Art Pupils to the Disposal of Art Works

Rural

Q13	a	b	c
Tots	23	4	23
%	46	8	46

Urban

Q13	a	b	c
Tots	13	O	37
%	26	O	74

In the rural secondary schools 46% of the pupils and 26% of the art pupils in the urban secondary schools took their art works home, 8% of the pupils in the rural secondary schools saw their art works destroyed; 46% of the pupils in the rural secondary schools and 74% of the urban secondary schools art pupils left their Art works at school. The calculated value of (x^2) came to 10 at 0.5 level of significance 2df. The Table value is 1.39.

There were students who selected art as a subject of 1st choice or 2nd choice. In the rural secondary schools 26% took it as their 1st choice and 18% as their second choice in the urban secondary schools; 22% selected it as a subject of their 1st choice and 22% took it as a subject of their 2nd choice; the others took it as a subject of their 3rd, 4th and 5th, etc.,choice,

Table LVIII

Attitude of Pupils to Parents' Encouragement to Study Art

Rural

Q15	Yes	No
Tots	41	9
%	82	18

Urban

Q15	Yes	No
Tots	31	19
%	62	38

The majority of the pupils 82% in the rural secondary schools and in the urban secondary schools, 62% found their parents encouraging them in the study of art, while 8% of the pupils in the rural secondary 38% of the pupils in the secondary schools were not encouraged by their parents to study art. The calculated value of (x^2) came to 4.9 at 0.5 level of significance 2df. The table value is 1.39.

CHAPTER IV

DISCUSSION AND INTERPRETATION OF RESULTS OF THE STUDY

The major purpose of this chapter is to interprete and discuss the results of the final study. The results have been interpreted and discussed under the following headings which represent the three Questionnaires which were used in the final study:

A. Results of the investigation of the secondary school Head teachers attitudes to Art Education and their ratings of the art pupils and art teachers.

B. Results of the investigation of the secondary schools art teachers attitutdes to the teaching of Art.

C. Results of the investigation of the attitudes of the secondary school art pupils to art education.

A. Results of the investigation of the Secondary School Head Teachers Attitudes to Art Education and their Rating of the Art Pupils and Art Teachers.

With regards to art education as an important factor in the education system of their school, 62% rural of the urban secondary school head-teachers and 75% of the urban secondary school head-teachers thought that art education played an important role in the overall education system set up in their schools. For 38% of the rural secondary school head-teachers and 25% of the urban secondary school head-teachers, Art did not have an important role to play in the education system of their schools. This attitude of school administrators affected the well being of the subject since it is the head-teachers who purchased the scholastic and other materials needed.

It is the head-teachers who sanction and give out the money needed for the subject to grow and prosper in the school and above all it is the head-teachers who must give the moral and physical encouragement to the subject.

The importance of art-education in the school is emphasized by modern educators like De Francesco Italo and Lowenfeld, V. But the rural and the urban secondary school head-teachers respectively did not think that art education contributed to the development of their schools; if it did, it did so only sometimes (table 19 Page 33). On the whole 69% of the secondary school head-teachers were negative towards the subject. With such an attitude, it would be difficult for the head-teachers to do much for the subject. The negative attitude is seen even more profoundly when we find that only 38% of the rural secondary school head-teachers thought that art contributed to the well being of the school and the community (Page 34). Of the rural secondary school head-teachers, 62% thought that art contributed to the well being of the community only sometimes and 75% of the urban secondary school head-teachers thought that art did nothing for the well being of a school or a community. It was only 19% of the rural secondary school head-teachers and 25% of the urban secondary school headteachers who thought that art was useful to the pupils in future, if at all only sometimes (Page 36). Such negative views colour the reactions of the head-teachers towards art as a subject in their schools. These views, the secondary school head-teachers held against Art Education might have been due to lack of proper information or it might have been due to other factors including the preoccupation of head-teachers with the examination syllabuses.

The interaction of the head-teachers with the art pupils and the art teachers is rated, however, as being good (Pages 32 & 30 Table 13&17). As to the steps taken by the art teachers to be effective in class, the head-teachers found that the art teachers in the urban secondary schools were not satisfactory but the rural secondary school art teachers were satisfactory as whole (Page 30 Table 12). Most secondary school head-teachers were found wanting in providing facilities for the art subject in their schools(Pages 49 & 38 Table 41&26). There should be two art rooms for the proper running of the art subject at this level so as to have enough working space for the art pupils to get better quality performance. But as indicated, only 19% of the rural secondary school head-teachers and 25% of the urban secondary school head-teachers fulfilled this minimum requirement. The majority of the head-teachers, 75% in the urban secondary schools and 62% of the rural secondary schools provided only 1 art room.

Results of the investigation of the secondary school art teachers attitudes to art teaching.

The responses of the teachers were based on what they actually held as their theory of art education and what they thought the best methods of teaching were. This of course, affected the aims they intended to achieve, their self evaluation, techniques and their actual performance in class. It is also related to the business organisation of the subject, distribution of materials, etc.

As far as paper qualification was concerned, the urban and rural secondary school art teachers were well qualified both academically and professionally as seen on pages 38&39(Tables 27&28). These teachers are graduates of universities and grade V Teacher Training Colleges in Uganda and/or outside Uganda. It is worth noting that the Ministry of Education, Teacher Posting Section, has done all it could to ensure that the teachers of art it engaged at this level are well equipped academically and professionally.

However, 50% of both rural and urban secondary schools did not base their teaching on sound principles of education and progressive methods of teaching (See Table 40 Page 48). This is chiefly due to the prevailing economic conditions. The second group of factors that influenced the teaching of the secondary school art teacher in the urban schools were the traditions of the school in addition to the economic conditions. It was no wonder that the urban art teachers taught in more than one school in order to meet the economic constraints. The tradition of most of the urban secondary schools was examination oriented as pointed out in the relevant literature. In such circumstances, drilling was the practice and there was little use of progressive methods which gave the pupils a better grounding in the subject. With the rural secondary school art teachers, the second greatest factor that influenced their teaching was their personal experience as teachers and the tradition of the school(see pages 47&48. Tables 39&40).

These are sensitive factors to base one's teaching on. In the first instance, the quality of experience of these teachers was very variable so was the traditon of each secondary school. There were quite a few of the secondary schools where the tradition of teaching was by lecture methods; how fitting was this tradition to the situation in the Uganda of to-day. These types of attitudes left a lot to be desired. The secondary school art teachers took up teaching as a profession because of many reasons like in any other profession, some may be:

1. Interest in the profession for moral and physical satisfaction.
2. In the profession, they saw a hero they admired and wanted to emulate his type of life.
3. They liked to help educate the children of their motherland.
4. Others become teachers because they could not get the job of their choice.
5. Some of these teachers saw teaching as a profession giving opportunities for further studies or a stepping stone to political career or an administrative post, etc., to a more lucrative career etc.
6. Some did get into teaching because this was the only field they could get training in.

It was most probably the first reason that made the 81% of the rural secondary school art teachers and 75% of the urban teachers secondary school art teachers join teaching but in the instance of the 25% of the urban secondary school art teachers and the 19% of the rural secondary school art teachers it was one of the others or a combination of them that put them into teaching.

That may mean that a number of teachers may have little or no loyalty to art education. In such circumstances, the commitment of such teachers to art may be minimal. Such teachers would not do their best. This factor affected the pupils' performance. There is 19% of the rural secondary school art teachers and 25% of the urban secondary school art teachers wishing to transfer from art teaching to the teaching of other subjects (page 42 Table 33). Such teachers will not have a strong sense of commitment to the subject and their teaching is affected. This affected the performance of the art pupils in their art work. With the rural secondary school art teachers, there is also a 19% who did not choose art education as a subject for teaching. Such teachers may have been pushed into the study of art as a last resort. Unless particularly motivated, such teachers would have little commitment to art. They would always look for chance to opt out of it. The secondary school art teachers are engaged in creative art work mainly in painting and sculpture (page 43 Table 35). Very few engage in the other aspects of art. Those are the two basic areas examined in the O-level art examinations. This trend seemed to continue into post secondary institutions and university education in Uganda. This is a limitation to the art teacher. Some of the pupils wanted more varied experiences in art materials in order to be fully motivated to cope with the challenges of the examinations. There were very few art teachers that met the requirements of exhibition in art gallaries (page 43, Table 36). In the rural secondary schools no art teachers took part in art exhibitions while in the urban secondary schools only 25% took part in exhibiting.

It is mainly by exposing one's work to positive criticism that an artist grows and develops. During the art exhibition, the art teacher would utilise the criticism. Through the growth in art engendered by this participation in art exhibitions, he would be able to sensitively guide his/her pupils by helping individual pupils to develop in such a way as to perform better.

When it comes to disciplinary problems that plague art teaching in Uganda, two major factors prevail and those are classroom discipline and lack of materials. Most of the teachers of art both in the rural and urban secondary school,(page 44, Table 37)seemed to find it difficult to control their class. Indiscipline in class caused problems in passing on to the children the skills and knowledge in art. Indiscipline, lack of commitment to art by the art teachers referred to on page 67 and their not taking the necessary first steps to be effective teachers in class,(page 30)posed a formidable problem. There was a defect somewhere in the teacher training curriculum through which these teachers passed and this had been pointed out in the relevant literature(pages 4, 5, 6). Such weakness of approach to art teaching affected the performance of the pupils in acquisition of skills needed in their daily performance and also during the art examinations. In the same vein, the majority of art teachers ranked lack of art materials a major problem in their teaching of art. This problem was brought about by the attitude of administrators(pages 46,47 & 58, 59) who did not consider it vital to supply adequate art materials for the art education in their schools. Inadequate supply of materials, was also due to the fact that the art teachers were motivated enough to look for local materials to act as substitutes for the commercialized art materials.

This problem was discussed on pages 4 to 6 of chapter I. Most of the art teachers in Uganda thought that art materials must be bought. Because of lack of conventional materials, teachers were not able to pass on to the pupils the necessary skills and knowledge that was expected at the O'level. This of course affected the performance of the pupils at this level.

Results of the Investigation of the Attitudes of the Secondary school art pupils to art Education

For this research 100 pupils doing art in senior 4 up to senior 6 were given the questionnaire. What they expressed as their attitudes towards art education in their schools was out of their personal experience with this subject. Most of the art pupils liked art (Table 45 page 52)since when the teachers gave the art lessons the pupils found them interesting in spite of the draw backs expressed by the head-teachers(pages 30, 31, 33)and the art teachers themselves. Yet in spite of the interest the students exhibited, the experiences gone through during the art lessons for a big group of art pupils 80% in the rural secondary schools and 34% in the urban secondary schools,(page 52 Table 46)did not have much relationship with their experience of life. This meant that for a big group of the art pupils, the lessons were divorced from the pupils real needs. Such lessons have little relevance to the student and skills learnt may easily be forgotten by the pupils. This was unlikely to assist their performance. The experiences gone through did not help the pupils to be practical at home or at school. In the rural secondary schools 50% of the pupils and in the urban secondary schools 20% of the art pupils were in this category (page 52 Table 46).

Lack of interest is further reinforced by the fact that pupils were not given a chance to use art materials of their interest. In the rural secondary schools, 64% and in the urban secondary schools 62% hardly got the chance of using materials of their choice. Interest in the pupils was curtailed by too much dictation from the art teacher. This was due to the fact that art materials were not varied sufficiently. It was no wonder that 45% of the secondary schools in Uganda did not have enough art materials, not even the urban secondary schools, (page 58 Table 54) where art materials of all types were stacked in the shops for whoever wishes to buy.

A large group of pupils 32% in the rural secondary schools and 54% in the urban secondary schools found that the art objects set for examinations by the majority of teachers are not inspiring enough for creative work. Half of the work of the candidate is done for the pupil sitting the examinations if the teacher takes the trouble to arrange the objects to be drawn or painted in an interesting way for the interest of the candidate is aroused, and his creative power is called upon when there is deep satisfaction throughout the creative processes for the art pupil; success is assured.

Creative spur of the art pupils are dampened again as a result of the treatment of their finished art work by the school authorities and sometimes by the attitude of some of their parents for 54% of the pupils in the rural secondary schools and 74% of the pupils in the urban secondary schools do not take their art works home. Their art works were either destroyed or kept by the school authorities.

Such acts of handling pupils' works in such a way was most depressing to the creative spirits of the pupils who value their works. In the end with such diregard for personal feelings of the pupils the pupils will give up practising art and producing art works. This of course affected the performance of the pupils.

Besides the general views discussed about the secondary schools that teach Art in Uganda, there are views to be made as regards the urban and the rural secondary schools.

Looking at pages 30, 44 & 46, figures 12.37 & 38, we find that the art teachers in the urban secondary schools have more problems with running their classes, this all springs from the fact that these teachers do not take the first steps to class control. This may be due to a great extent, to the fact that there is in the urban areas the practice for the art teachers to teach in more than one school. This leaves the teachers a very short time to look at the materials they are going to teach; the number of pupils in the classes of the urban secondary schools tends to be far greater than that of the rural areas since most of the secondary schools in the rural areas are boarding schools while those of the urban area are day school.

There is slackness is the punctuality of the Art Teachers in the rural secondary schools as compared to the urban secondary school art teachers. The Art teachers of the urban secondary school have developed a time consciousness as they have to teach in more than one secondary school. Their livelihood in the extra schools depends on whether they teach in time as they are paid by the hour they teach.

The Headmaster having a lot of these teachers wanting to do part time will not hesitate to dismiss a teacher that is regularly late and employ a new one. This type of situation has not arisen in the rural secondary schools, in fact the head-teacher is at pains to try and keep his teachers on the staff. The great virtue of reliability is more evident among the rural Art teachers other than the urban Art teachers (page 31, Table 15). This is why the art materials are in short supply in their schools and in many instances it is the head-teachers who purchases the art materials in the urban secondary schools. This of course, is not due to characteristics of urban teachers but may be brought on by the very rough conditions of living in the urban areas for the low income groups and by the fact that in their desire to set their Art lessons proceeding without too many difficulties the Art teacher takes art materials from a school which has to that where he has to teach and there are no art materials.

The rural headmasters have better attitudes towards Art Education than the urban secondary school head-teachers as evidenced in the periods they allocate to Art lessons as a necessary subject in the curriculum in the school and the way they consider it as a factor in the development of their school. In spite of the above drawbacks, the urban secondary schools have art education and it is here that more schools do art at A-level and it is in the urban secondary schools where the Art subject is given ample room by the head-teacher (page 37, Table 25).

The urban secondary school art teachers do more art works than the rural art teachers (table 35, page 43) as it is easy to sell these art works in town than in villages and these works to the urban art teachers become another source of income which is sometimes much higher than the individual's salary.

The rural secondary school art teachers have better discipline in class that the urban secondary school Art teachers,(table 37, page 44) in spite of their weakness in punctuality because most of these schools take in pupils that are more disciplined, more intellectually bent than the pupils the day schools admit. These students, therefore, have more seriousness about their studies than the day school pupils. The day school pupils have a lot of problems that militate against their good intentions.

The pupils in both the rural and urban secondary school are very open towards Art Education,(page 54, table 48). Hence their interest in Art is great. See page 52, table 45.

CHAPTER V

CONCLUSION

While the reaction of 44% of the Head-teachers to the role of art education in the overall education was surprisingly positive, their reaction to the part art education should play in the development of their schools was negative and nulified the attitude of the first instance. More disapointing was the way the headteachers provided for this subject in their schools and also the way the product of the pupils were treated, (page 60, Table 57). The head-teachers attitude influences the staff and the general body of the pupils with regard to art as a subject and also made it difficult for the pupils of art to have the confidence necessary for their everyday proper performance in the subject. Such influence from the administration can be avoided by proper information being given in way of Government circulars and directives, in-service courses, etc., to the head-teachers in order to enlighten them on the Art subject. As we have seen before, (page 36) the money to run the Art Department was from the Ministry and the Boards of Governors and so given right attitude and the know-how, the head-teachers needn't have any difficulties in properly equipping the art Departments in their schools. This can be done through in-service courses and through information passed to them from time to time by the Ministry as a whole and by the Inspectors of schools of Art and Craft. There is also need for headteachers' Conferences every year for reviewing and discussing the existing educational values and discoveries. Such conferences could gradually orient the attitudes towards the progressive lines in education.

The art teachers were well qualified to teach art at the 'O' level and in some instances their performance was considered satisfactory by both the head teachers and the students. But when it came to the mechanics of passing on skills and knowledge to the pupils and the preparation to this end, these teachers left a lot to be desired. The lack of incentives and study exhibited by these teachers needed to be overcome by;

(a) Teacher Training Curricula that would recognise the potential in local materials available in Uganda and the methods of extracting these and using them;

(b) an effort on the part of the Ministry of Education to organise refresher cources and/or forum of expression for artists and art teachers be set up to enable them discuss the problems in the teaching of art. A forum should be created to enable the art teachers discuss new discoveried in: Methodology, Principles of Art, concepts in Art and the utilisation of the local art materials and new art materials on the market.

(c) Art teachers should be encouraged to do further studies and take part in art exhibitions. These art exhibitions could easily be organised by the Ministry of Education both on the regional and national levels. By so doing, the creative abilities of the teachers will be improved and in the process, their sensitivity and appreciation of the creations of other people will influence their teaching for the better performance of their pupils.

The art pupils were found satisfactory by both Head-teachers and art teachers,(page 32). The pupils attitude to art,(page 54) was very satisfactory and yet the results of their art examinations were poor. The syllabus the pupils were meant to go through was intended for the pupils to go on with further studies. It was a direct transplant from the Canbridge 'O'level certificate course meant for pupils going to join the University courses in England and elsewhere. In spite of the fact that the National Art Panel(pages 7-11)has modified the Cambridge Syllabus the modification is geared to pupils who proceed to higher institutions of learning both in Uganda and outside it. The proportion of the students who join institutions of higher learning is about 10-15% of the secondary school population in Uganda. This means that this new curriculum in Art does not really meet the needs of the majority of the art pupils at secondary school levels. There is a need for alternative syllabuses in Art at this level. The syllabus should cater for the cream in Academics as well as the average student who is going to stop at 'O' level or branch off into other professions. The syllabus should meet the basic needs in art of the pupils and should be relevant to the needs of the individual pupil and the Uganda community. The syllabus should produce a generation of people that are observant, critical, inspired, capable of taking initiative and developing unified skills and ideas to be deployed for the development of themselves, their community and their nation. This calls for a specially trained teacher force in Art. It can be achieved by an overall in-drawing of the art teacher Training Curriculum to meet the above needs.

Such a programme will enrich the lives of the children at secondary level and at the sametime meet the requirement of the examination body of Uganda.

The art objects being produced by the art pupils instead of being destroyed or all of them being kept by the school as shown on page 60 should be distributed between the school and the individual artist. It would be of interest and of particular encouragement to the students if their art works are used in the schools and exhibitions of the pupils organised by the school or schools on the local and national level. During these exhibitions, further art works particularly selected by the school could be sold and part of the money given to the pupils while the rest of the money goes back to running art department in the schools concerned. This could provide added incentive. Such ventures may boost the morale of the pupils in the study of Art and thus improve the results of the pupils in final art examinations.

The art teachers in the urban secondary schools will have to be encouraged to do class preparation so that they can have definite aims and methodologies for their lessons. While one realises that in some instances it would be good for the art teacher to teach in more than one school, this has to be done with caution. One may not be able to stand the strain of teaching in more than one school and at the same time be effective teachers of Art.

Urban secondary school teachers who have to cope with work of more than one school need different approaches to lesson preparation and delivery of materials to the pupils. Refresher Courses should be made for such teachers and constant supervision of their work should be undertaken by both the school authorities that employ them and the Inspectorate of the Ministry of Education.

The rural secondary school Art teachers should realise, that punctuality to their duty is vital in keeping the interest of the pupils in the subject besides giving the class ample time within which to do the subject properly. Without this time allowance, the pupils will not have enough practice in the skills whose acquisition is a prerequisite to passing their examinations in Art properly.

In the urban secondary schools, art teachers should be helped to improve their integrity. This can be done by the school administration and through ... professional training. Sense of pride in one's performance is a virtue that has to be cultivated in the pupils at the school and teacher training colleges. The school administrator can help to reinforce this by various incentives.

The head-teachers in the rural secondary schools must appreciate the significance of space and time in aquisition of skills. In order that the rural art teacher becomes more effective there is need to work at their own development in art. This requires that art teachers execute art works. The teachers of Art will be able to do this if they have a way of disposing of their art works. It would be of benefit if these teachers are encouraged to send their works to the Nommo Gallery to take part in art exhibitions.

It would also be advisable for the Ministry of Education to arrange group exhibitions, travel fellowship and Art competitions and prizes for the best artist Art Teachers. All these will go a long way in motivating the art teachers to be creative and that in turn will encourage the right type of creativity among the pupils so that they are capable of performing better in their Art Examinations. There is need for research in the development of a new curriculum that would be relevant to the needs of Ugandans at the O-level. There is also need for research into new methodologies and new materials both local and imported so that the best way of teaching be employed by teachers of Art who have to teach in more than one school. A definite project in research into the local materials must be established so that the schools can acquire different types of materials to meet the needs of the pupils in their schools.

APPENDIX A1

Questionnaire from Number 1

HEADS OF THE SENIOR SECONDARY IN UGANDA

Dear Sir/Madam,

RESEARCH PROJECT INTO THE FACTORS THAT INFLUENCE THE PERFORMANCE OF STUDENT AT O'LEVEL FINAL EXAMS IN KAMPALA

A study to ascertain the factors that influence the performance of the students at O'level final exam is being carried out.

As part of the project, I would be most obliged if you could spare a few minutes to complete a short questionnaire on the factors that influence the performance of the students at your school. The information you give, will be kept in strict confidence and will be used for this study only.

Please do not write any names on the quesionnaire form.

Thank you for your cooperation.

Yours faithfully,

Francis Musango.

HEADMASTER QUESTIONNAIRE FORM

Please asses the art teacher in Nos. 1 to 4, on the factors below using the rating indicated by ticking in the right hand columns opposite each question. The rating is:

(a) Outstanding
(b) Good
(c) Average
(d) Poor
(e) Very Poor

If you are unable to comment on any factor please leave it blank.

Questions	Out standing	Good	Average	Poor	Very Poor
1. Lesson Preparation					
2. Relationship with Administration					
3. Punctuality					
4. Integrity					

For Nos. 5 to 10, tick in the appropriate column, as they concern your school.

	Always	Sometimes	Never
5. Art makes the school messy			
6. Art students are troublesome			
7. Art Education is a 'must' in secondary education.			
8. Art contributes generally to the development of the school.			
9. The money put on Art Education is well used.			
10. Art contributes to the well being of the community.			

11. Tick the answer that give the periods given to art education in your school.
In senior 3 and 4 art is allocated

	Tick
2	
3	
4	
more than 4	

12. Indicate with a tick which of the following pays for the running of art education in your school.

	Tick
(a) Ministry of Education	
(b) Students who take art	
(c) The Board of Governors using school fees	

13. Tick what you consider appropriate for your pupils.
Art Education will be useful to the pupils in their furture life after schooling:

Tick		
For all	For some	For none

14. If you have 'A' level section in your school, tick what is appropriate:
Subject combination with art in senior 5 exist

Tick	
Yes	No

15. Which of those is appropriate to your school?

The school has:

The	Tick
(a) Artrooms	
(b) An Art Room	
(c) No Art Room	

APPENDIX A2

Qustionnaire form No. 2

Art Teachers in the Senior Secondary in Uganda

Dear Teacher,

RESEARCH PROJECT INTO THE FACTORS THAT INFLUENCE THE PERFORMANCE OF THE O'LEVEL CANDIDATES.

You are one of a small group of art teachers currently teaching in Uganda secondary schools who has been selected to assist with the above project. Your cooperation will be greatly appreciated and could have a marked bearing on the future development of secondary school results at O' level. The project is carried through the sponsorship of the G.T.Z. the University of Nairobi and the Ministry of Education Uganda.

Attached herewith is a questionnaire that you are requested to complete. It is completely anomymous and any information you give will be used in strict confidence for this project only and will in no way reflect you as an individual.

Please attempt every item.

1 am grateful fou your cooperation.

Francis Musango.

Encl.

1. Indicate by the tick( ), which of the following Academic qualification you hold and fill in the year in which you obtained the qualification (e.g. Ph.D.( ) 1960).

Qualification	Tick	Year
(a) School Certificate		
(b) Higher School Certificate		
(c) D.F.A.		
(d) B.A.(Fine Art)		
(e) M.A.(Fine Art)		
(f) M.F.A.		
(g) N.D.O		
(h) B.A. Dip.Ed. (concurrent)		
(i) M.A.Dip.Ed. (concurrent)		
(j) MED		
(k) Other please specify		
(l)		
(m)		

2. Which of the following professional qualifications do you hold for secondary school teaching? Tick ( ) where appropriate.

Qualification	Tick	Year obtained
(a) Dip. Ed.		
(b) Dip. Ed. (post-graduate Dip.)		
(c) Concurrent Dip. Ed.		
(d) B.Ed.		

	Qualification	Tick	Year obtained
(e)	M.Ed.		
(f)	Others please specify		
(g)			

3. From the following statements tick ( ) the one that applies to you.

		Tick
(a)	I choose the school I am presently teaching in	
(b)	I did not choose the school I am presently teaching in	

4. Use a tick ( ) to indicate whether you would like to move from the school you are presently teaching in or not.

Yes	No	uncertain

5. If you say yes to No. 4, by means of a tick ( ) is it because of?

		Tick
(a)	Disagreement with the head of the school	
(b)	Disagreement with the head of the Art Dept	
(c)	Disagreement with colleagues?	
(d)	The environment in which the school is?	
(e)	Discipline problems in the school?	
(f)	Family problems?	
(g)	Desire to move to rural area?	
(h)	Desire to move to urban area?	
(i)	Others please specify	
(j)		

TICK

6. Was art-study your first choice when joining the University/or College? Indicate your choice by a tick ( )

7. Was art teaching your first choice when joining the T.T. College/Faculty of Education tick ( )

8. Would you like to transfer from Art-teaching to some other subject/s?

9. Do you do any creative work besides teaching now?

Yes	No
Yes	No
Yes	No
Yes	No

10. If your No. is yes indicate in what area by a tick ( ) next to the word.
    (a) painting
    (b) sculpture
    (c) ceramics
    (d) weaving
    (e) embroidery
    (f) Music
    (g) writing books
    (h) creative photography
    (i) graphics
    (j) others specify
    (k)

11. Did you take part in any art exhibition during the last two years?

Tick	Name	which	Year
Yes			
No			

Please use the following key when answering question 1,2,to 5 inclusive, in each of the questions you are requested to rank the factors listed in order of preference by cycling one of the numbers listed against each factor.

1. = first preference
2. = second preference
3. = third preference
4. = fourht preference
5. = fifth preference
6. = sixth preference

12. The following are a few disciplinary problems that may be plaguing aer education at your school. By circling one of the numbers against each problem, rank them in order of the seriuosness of the problem in your opinion.

(a)	classroom discipline	1 2 3 4 5 6
(b)	school riots	1 2 3 4 5 6
(c)	lateness to class	1 2 3 4 5 6
(d)	drunkeness	1 2 3 4 5 6
(e)	lack of respect for authority	1 2 3 4 5 6
(f)	lack of materials (scholastic)	1 2 3 4 5 6
(g)	Other please specify	1 2 3 4 5 6
(h)		1 2 3 4 5 6

13. Rank the following disciplinary problems that you have personaly experienced during your teaching of art at this school in order of frequency that you have encountered the problems.

(a)	classroom discipline	1 2 3 4 5 6
(b)	school riots	1 2 3 4 5 6
(c)	lateness to class	1 2 3 4 5 6
(d)	drunkeness	1 2 3 4 5 6
(e)	lack of respect for authority	1 2 3 4 5 6
(f)	lack of scholastic materials	1 2 3 4 5 6
	Others please specify	
(g)		1 2 3 4 5 6
(h)		1 2 3 4 5 6
(i)		1 2 3 4 5 6

14. The following are a few general factors affecting service of art teachers in Uganda. Rank these factors in order of importance to you personally a secondary school teacher.

(a)	salary scale	1 2 3 4 5 6
(b)	provision of housing	1 2 3 4 5 6
(c)	limitation no choice of first posting	1 2 3 4 5 6
(d)	Opportunity for promotion	1 2 3 4 5 6
	Others please specify	
(e)		1 2 3 4 5 6
(f)		1 2 3 4 5 6
(j)		1 2 3 4 5 6
(k)		1 2 3 4 5 6

15. Below are a few factors that may be unfluencing your present method(s) of teaching art. Rank each of the factors to indicate which factors you consider most influencial down to the factor you consider to be last influencial.

(a)	Your experiences as a teacher	1 2 3 4 5 6
(b)	The tradition of the school	1 2 3 4 5 6
(c)	The economic conditions	1 2 3 4 5 6
	Others please specify	
(d)		1 2 3 4 5 6
(e)		1 2 3 4 5 6
(f)		1 2 3 4 5 6
(g)		1 2 3 4 5 6
(h)		1 2 3 4 5 6

16. Are there any comments you wish to make about the teaching of art at your school?

(a) _____

(b) _____

(c) _____

(d) _____

17. Tick where appropriate for Nos. 17-20

		Tick
(a)	Art materials are sufficiently available	
(b)	Art materials are bought by me	
(c)	Art materials are bought by headmaster	
(d)	Art materials are bought by the bursar of school	

18. Objects for senior 4 final art examinations are set by

	Tick
(a) Art teacher	
(b) Teacher in-charge of examination	
(c) Supervisor from outside the school	
(d) Head-teacher	

19. Art question papers, in your opinion are:

	Tick
(a) well set	
(b) often well set	
(c) badly set	
(d) often badly set	

20. Art Examination scripts in your opinion are:

	Tick
(a) well marked	
(b) often well marked	
(c) badly marked	
(d) often badly marked	

APPENDIX A3

Questionnaire Form 3

Art Pupils of SIV to SVI in the Secondary Schools in Uganda

Below are a number of statements on the subject of Art. Please respond to all the statements by ticking ( ) in one of the columns in the right hand.

Think carefully about all the items and relate all your answers to your lessons in Art this year and last year.

DO NOT WRITE YOUR NAME ON THE PAPER

	Always	Often	Sometimes	Never
1. Art lessons are interesting.				
2. Experiences gone through during the art lessons are useful generally outside the art room.				
3. Art lessons encourage pupils to be creative and practical at school and at home.				
4. Art is a trouble some subject				
5. Art lessons start on time				
6. The art room is dirty				
7. Missing a lesson in art makes it difficult for one to follow the next art lesson.				
8. The class is attentive during the art lessons.				
9. Using materials of one's own choice during the art lessons is encouraged.				

Which of these art materials do you use in your school?

	Art materials	Tick		Art materials	Tick
1.	Powder colours		25.	Mossaic stone	
2.	Water colours		26.	Marble	
3.	Oil colours		27.	Stone	
4.	Piva colours		28.	Cloth	
5.	Finger paint colour.		29.	Strings	
6.	Dyes		30.	Wool	
7.	Printing ink		31.	Yarn	
8.	Pencil		32.	Metal bars	
9.	Lono blocks		33.	Cement	
10.	Wax		34.	Nails	
11.	Clay		35.	Twigs	
12.	Wood		36.	Feathers	
13.	Linolium		37.	Grasses	
14.	Wax paint colours		38.	Leather	
15.	Plaster of Paris		39.	Fluid rubber	
16.	Metal sheets		40.	Rubber blocks	
17.	Melted metals		41.	Turpentine	
18.	Pen		42.	Paraffin	
19.	Ink		43.	Linseed oil	
20.	Newsprint paper		44.	Glazes	
21.	Sugar paper		45.	Slip	
22.	Cartridge paper		46.	Banana fibres	
23.	Glue		47.	Any other please specify	
24.	Glass		48.		
			49.		
			50.		

Indicate what is appropriate for you by using the( )for Nos. 11 - 15.

11. Art expriences and knowledge will be useful in future

Yes	No

12. During 'O' level art examinations, art objects to be studied were interesting by set.

Yes	No

13. At the end of the year

	Tick
(a) I take some of my art works home	
(b) my art works are destroyed	
(c) I leave my art works with the college.	

14. Art as a subject is at secondary school my:

	Tick
(a) 1st choice	
(b) 2nd choice	
(c) 3rd choice	
(d) 4th choice	
(e) others please specify	

15. My parents encourage me to do Art

	Tick
(a) Yes	
(b) No	

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(a) EE/5 11 Art and Crafts closed 1974
(b) EE/5 111 Art and Crafts closed 1976
(c) EE/5 IV Art and Crafts closed 1977
(d) EE/5 V Art and Crafts closed 1979
(e) EE/5 V1 Art and Crafts closed 1980